

BART

Buh.

LISA

Sneh.

MAGGIE

(TWO SLOW, NON COMMITTAL SUCKS)

MARGE

We don't think you're slow. But, on the other hand, it's not like you go to museums or read books or anything.

HOMER

You think I don't want to? It's those TV networks, Marge. They won't let me. One quality show after another. Each one fresher and more brilliant than the last. If they only stumbled once -- just gave us thirty minutes to ourselves. But they won't, they won't let me live!

Homer breaks down **SOBBING**.

INT. BEDROOM - NIGHT - CONTINUOUS

Homer sits on the bed, dejected.

HOMER

(MOAN) Oh, who am I kidding? I am slow...

Marge puts her arm around Homer.

MARGE

Oh Homey, if you feel so bad about yourself, there's always things you can do to feel better.

HOMER

Take another bath in malt liquor?

MARGE

...There's that. Or, you could take an adult education course.

HOMER

(BITTERLY) Oh, and how is "education" supposed to make me feel smarter? Besides, everytime I learn something new, it pushes some old stuff out of my brain. Remember when I took that home wine making course and I forgot how to drive?

MARGE

(OUTRAGED) That's because you were drunk!

HOMER

(WISTFULLY) And how.

MARGE

It's up to you. I know if you try, you can better yourself.

HOMER

Marge, you're right. Now let's
celebrate with a glass of my finest dry
Chablis.

Homer pulls a tin washtub filled with grapes from under the
bed. He jumps in and begins **STOMPING**.

MARGE



Great. I'll get out the good crystal.

EXT. ADULT EDUCATION ANNEX - ESTABLISHING SCENE 4

A glass-doored building in downtown Springfield. A sign
reads "Adult Education Annex: We Take The 'dolt' out of
A-dolt Education."

INT. ADULT EDUCATION ANNEX - HALL

Homer walks by various classrooms. A sign reads: "TURN A
MAN INTO PUTTY IN YOUR HANDS." He peers in the door.
PATTY is addressing a class of WOMEN.

PATTY

One way to drive your man wild is to
wear tight, revealing clothes.

SELMA walks out from behind a changing screen in a
revealing nightgown, smoking a cigarette.

CLASS

Eww!

PATTY

At this point, I'd like to remind you
there are no refunds.

Homer continues down the hall. Homer passes another
classroom. A sign reads: "FUNK DANCING FOR SELF-DEFENSE."

INT. ADULT EDUCATION ANNEX - OFFICE

Homer is sitting with the ADMINISTRATOR.

ADMINISTRATOR

What is your area of expertise?

HOMER

Well, I worked over ten years at the nuclear power plant.

ADMINISTRATOR

Sorry, we already have a tobacco spitter.

HOMER

(GROAN) I've failed again. Everybody can teach a class but me. I'm an idiot. What am I gonna tell my wife and kids?

ADMINISTRATOR

Oh, you're married?

HOMER

(FLIRTATIONOUSLY) That depends. Is there another way to get this job?

ADMINISTRATOR

No, no, Mr. Simpson, what I mean is, we may have a job for you after all. We need someone to teach a course on how to build a successful marriage.

HOMER

I'll do it! Anything to get me out of
that house, away from all that nagging
and noise... (REALIZING; TO
ADMINISTRATOR) Uh, how long have you
been sitting there?

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. SIMPSONS' KITCHEN - EVENING

SCENE 5

Marge, Bart, Lisa, and Maggie are eating dinner. Homer * enters with a pipe in his mouth wearing a leather bomber jacket.

HOMER

Look, everyone! Now that I'm a teacher, I've sewed patches on my elbows.

MARGE

Homer, that's supposed to be leather patches on a tweed blazer, not the other way around. You've ruined a perfectly good jacket.

HOMER

(PROUDLY) Incorrect, Marge. Two perfectly good jackets.

*

**

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LISA

I think it's great you're a teacher, Dad. So, will you be lecturing from a standardized text or using the more Socratic method of interactive class participation?

MRS. KRABAPPEL

(GIGGLES) Okay. Here's a set of house
keys and my ATM card.

**

SMITHERS

Um, I was married once, but I just
didn't know how to keep it together.

FLASHBACK

INT. OLD SOUTHERN MANSION - BEDROOM

Smithers, in a bathrobe with a crutch, and a drink in his
hand, stands with his back to his **SOBBING** "Liz Taylor"-type
wife. She is lying on the bed in a seductive slip a la
"Cat On A Hot Tin Roof."

SMITHERS' WIFE

(GASP) C'mon, Waylon. Make love to me
the way you used to.

SMITHERS

No.

SMITHERS' WIFE

It's that horrible Mr. Burns, isn't it?

SMITHERS

(ENRAGED) You leave Mr. Burns out of
this! You!

Smithers takes his crutch and **SMASHES** liquor bottles on a *
wet bar. We pull back outside from the window and see
Burns in a ripped t-shirt yelling a la Brando in "Streetcar
Named Desire."

BURNS

(A LA BRANDO) Smithers! Smithers!

MOE

So something wasn't working in bed,
huh? (DERISIVE LAUGH)

HOMER

No, that's not what I meant. Marge and
I always talk things over in bed. Like
the other night we were fighting about
money.

SKINNER

Ooh, a fight.

MOE

Trouble in paradise, huh? (DERISIVE
LAUGH)

The class take their seats, their curiosity newly piqued.

HOMER

I was telling Marge that we could save
some money if she only dyed her hair
once a month.

MRS. KRABAPPEL

Marge dyes her hair?

HOMER

(AND HOW) Oh yeah. She's been grey as
a mule since she was seventeen.

SIDESHOW MEL

C'mon, tell us more!

We see the class lean forward, intensely interested.

DISSOLVE TO:

EXT. SOMEWHERE

HOMER

I went on for hours and they were
hanging on my every word. I really
think I was born to teach.

We PULL BACK to reveal he is talking to the Krustyburger
drive thru speaker. Several police cars pull up. Wiggum
jumps out with a bullhorn.

WIGGUM

All right Simpson, you were warned
about teasing the box.

HOMER

(SCREAMS)

Homer **SQUEALS** off. Wiggum walks over to the Krustybuger
speaker.

WIGGUM

You know, I think I was born to be a
policeman. Of course, in grade school
I played the goat.

SQUEAKY VOICED TEENAGER

This is a nightmare.

ESTABLISHING SHOT - EXT. KWIK-E-MART

SCENE 9

INT. KWIK-E-MART - DAY

Marge approaches the counter with some stuff.
Moe and Krabappel are behind her in line.

*

HOMER

Marge, you'll never guess what. My whole class is here. They're going to observe the human peep show that is our lives.

**

SIDESHOW MEL

(SNOBBILY: TO KRABAPPEL) Can you believe it? They drink out of jelly glasses.

A **SEETHING** Marge, along with Lisa and Bart stiffly take their seats and begin eating in silence.

HOMER

(BIG, CHEERFUL, A BIT STILTED) So, little Lisa, apple of my eye. How are things down at the ol' schoolhouse?

LISA

I find this demeaning and embarrassing beyond my worst nightmares.

HOMER

(FORCED LAUGH, THEN TO BART) And how's my little major leaguer? Catch any Junebugs today?

BART

Well, me and Milhouse took some mail from a mail truck and threw it down the sewer.

HOMER

(FIRM, BUT LOVING) Son, I know you
meant well, but that wasn't the right
thing to do.

BART

What the hell are you talkin' about?
You're the one who taught me how to
break into a mail truck.

**

**

HOMER

**

Why you little...

Homer lunges but does not strangles Bart.

*

MARGE

Homer!

BART

I'm outta here!

LISA

Me too.

Bart and Lisa run out.

HOMER

(CHEERFULLY, AS IF NOTHING HAPPENED)
Well, now that the little ones have
toddled off to bed...

MARGE

* * *

(TO HOMER) I want this to end now!

**

**

MOE

Hey, Homer, why don't you just nibble
her elbow. That always melts her
butter, right? (DERISIVE LAUGH)

MARGE

(MORTIFIED GASP) All right. Okay.
Everybody out!

APU

(LEERING) Ooh, she's gotta have it.

MARGE

(YELLING) Get out! Get out! Get out!

Marge begins hustling people outside. Homer calls out the
door after them.

HOMER

Alright, we're breaking early tonight,
class. For tomorrow, you should read
pages seven through eighteen in Lisa's
diary.

MARGE

You, too.

HOMER

Huh?

MARGE

Get out!

HOMER

But I'm not in the cla...

She pushes Homer out and **SLAMS** the door.

EXT. SIMPSON FRONT PORCH - CONTINUOUS

Homer stands outside the door dejectedly. There is a beat of awkward silence as the class stares at him.

OTTO

Is any of this gonna be on the test?

'Cause I wasn't paying attention.

FADE OUT:

END OF ACT TWO

*

INT. SIMPSON KITCHEN - LATER THAT DAY

Patty and Selma drink coffee and smoke.

PATTY

**

Admit it. You're happier without
Homer.

MARGE

Well, in general, the house is a lot
less sticky. There're no more rings
around the bathtub or on the furniture,
and I do have a lot more time for
myself. And that's a good thing,
right?

SELMA

Oh yeah, time is money.

EXT. SPRINGFIELD STREET

Marge drives down the street.

MARGE

(SIGHS) Funny... the way everything
reminds me of Homer.

Marge drives by several stores: "Broken Home Chimney
Repair," "Splitville Ice Cream Sundaes," and "Painful
Memories Party Supplies." We go TIGHT into Marge's face.

HOMER

Lisa, you will respect your new mother.

Now give her a kiss. Kissss herrrr.

Homer shoves the plant toward Lisa. It falls out of the treehouse and **CRASHES** on the ground in a twisted jumble of dirt and leaves.

HOMER (CONT'D)

OhmyGodohmyGodohmyGod. All right,
let's get our stories straight. She
tripped, right?

LISA

Look, I brought you some nice pudding.

HOMER

Ah, your flesh mother used to bring me
pudding. Oh, I miss Marge.

(DESPERATELY) Lisa you're smart. Help
me trick her into taking me back.

LISA

Dad, you can't trick somebody into
loving you. (NOBLY) There's a reason
two people come together and stay
together. There's something they give
each other that nobody else can give
them. If you want to get Mom back, you
just have to remember what you give her
that nobody else can.

HOMER

(BEAT) I'll pay you forty dollars if
you think of it for me.

LISA

No.

HOMER

Okay, thirty.

**

*

**

**

EXT. SIMPSON HOUSE - LATER

Moe, dressed in courting clothes, holding a bouquet of
flowers, **RINGS** the doorbell.

MOE

Oh, uh, hi, Marge. I heard you and
Homer broke up so, um, I'm declaring my
intentions to move in on his territory.
Here, I brung you some posies.

MARGE

Oh my. I'm very flattered, but I'm not
really interested.

MOE

(HURT) Geez, I come here, I get
dressed up all nice-like, I put my
heart on the line and make a fool of
myself (VOICE STARTS TO CRACK) Oh boy,
I'm gonna start bawling, here.

MARGE

Why don't you come inside for a drink
of water?

MOE

(CHOKED UP) 'Kay.

Moe enters. The door closes.

*
**
*
**

INT. SIMPSON HOUSE - A LITTLE LATER

*

In a wide shot we see Moe sitting in a chair in the room
alone sans posies. He looks around wistfully.

*

MOE

(WISTFULLY) Clean house, no
silverfish... I coulda been very happy
here.

There is a **KNOCK** and the front door opens. Homer enters. *
He has deteriorated further, looking very much like a hobo.

MOE

Homer!

HOMER

Moe, what are you doing here?

MOE

(STARTING TO EXPLAIN) Well, I...

(PANICKING) I never touched her,

Homer. I swear, I never touched her.

Marge enters with a glass of water.

*

MARGE

Here's your water, Moe.

MOE

I didn't ask her for no water. She's
lying, Homer. She told me you were
dead. That's the only reason I... I
didn't do nothin'!

Moe runs off.

*

HOMER

(FRIENDLY) Bye, Moe!

**

**

MARGE

Homer, what happened to you? We've
only been apart for 18 hours.

HOMER

Marge, I figured out what I can give
you that no one else can.

As he says the following, he pulls out a bouquet of
posies from behind his back.

*

HOMER (CONT'D)

(WITH FEELING) A bouquet of po...

(DEFEATED MOAN)

Homer has noticed Moe's flowers on the table for the first
time.

HOMER (CONT'D)

(SAD MOAN) I give up. I don't deserve
to live with you.

Crestfallen, Homer **SHUFFLES** to the door, his tattered clothes catch on the corner of the coffee table and he drags it behind him.

HOMER (CONT'D)

(SADLY) My tattered rags are caught on
your coffee table.

MARGE

(ANNOYED) Oh, here, let me help you.

She frees him. Homer opens the door and is about to walk out when...

HOMER

Wait a minute! Wait, that's it! I
know now what I can offer you that no
one else can. Complete and utter
dependence.

MARGE

Homer, that's not a good thing.

HOMER

Are you kidding? It's a wondrous,
marvelous thing. Marge, I need you
more than anyone else on this entire
planet could possibly ever need you.
I need you to take care of me, to put
up with me, (QUIETLY) and most of all,
I need you to love me, because I love
you.

Marge is moved. Pause then:

MARGE

But, how do I know I can trust you?

HOMER

Hey, this is dated two weeks ago.

BART

Oh, sorry. Here's a fresh one.

Bart looks through a stack of papers and hands him another.

MARGE

And I have a special present for you,
but I'll give it to you later tonight.

She elbows him suggestively.

HOMER

Special present?! (WHINY-CHILDISH) I
don't wanna wait! I want it now!

(REALIZING) Oh. Right. Later.

(KNOWING LAUGH)

Marge is washing dishes at the sink. Moe pops up in the *
window in front of her.

MOE

(FURTIVELY) So Marge, are you really
happy?

HOMER

(FRIENDLY) Hey, Moe!

Moe gets a panicked look and shoots back down.

*

**

FADE OUT:

THE END

THE SIMPSONS™

1F20 "Secrets of A Successful Marriage"

TALENT:

Dan Castellaneta
Nancy Cartwright
Julie Kavner
Yeardley Smith
Harry Shearer
Hank Azaria

January 12, 1994

SESSION DESCRIPTION:

Pick-up to DAT
Village Recorder

CHARACTER	INDEX	SCENE	PAGE	DESCRIPTION/DIALOGUE
DAN CASTELLANETA:				
HOMER	_____	X3	4	REWRITE: "Oh, who am I kidding?..."
HOMER	_____	X4A	9	REWRITE: "I'll do it! Anything... "
HOMER	_____	X5	10	REWRITE: "Look, everyone!... "
HOMER	_____	X5B	10	REWRITE: "Incorrect, Marge... "
HOMER	_____	X8	16	REWRITE: Homer eating orange
HOMER	_____	X8A	17	REWRITE: "Oh yeah. She's been grey... "
SQUEAKY TEEN	_____	X8B	18	REWRITE: "This is a nightmare."
SIDESHOW MEL	_____	X10	24	REWRITE: "Can you believe it?... "
HOMER	_____	X11	25	REWRITE: "Son, I know you meant well... "
HOMER	_____	X15	36	REWRITE: "Okay, thirty."
HOMER	_____	X16A	37	REWRITE: "Moe, what are you doing here?"
HOMER	_____	X16D	38	REWRITE: (FRIENDLY) "Bye, Moe!"
HOMER	_____	X16E	38	REWRITE: "A bouquet of po... "
HOMER	_____	X16F	39	REWRITE: "Wait a minute! Wait,... "
HOMER	_____	X17A	41	REWRITE: (FRIENDLY) "Hey, Moe!"

CHARACTER	INDEX	SCENE	PAGE	DESCRIPTION/DIALOGUE
NANCY CARTWRIGHT:				
BART	_____	X11A	25	REWRITE: "What the hell are you talkin' about?... "
JULIE KAVNER:				
MARGE	_____	X3A	5	REWRITE: "Oh Homey, if you feel..."
MARGE	_____	X3B	6	REWRITE: "Great. I'll get out the... "
MARGE	_____	X5A	10	REWRITE: "Homer, that's supposed to be leather patches..."
MARGE	_____	X11B	26	REWRITE: (TO HOMER) "I want this to end now!"
MARGE	_____	X14	33	REWRITE: "Well, in general... "
MARGE	_____	X16C	38	REWRITE: "Here's your water Moe."
YEARDLEY SMITH:				
LISA	_____	X5C	10	REWRITE: "I think it's great... "
HARRY SHEARER:				
BURNS	_____	X7	14	REWRITE: (A LA BRANDO) "Smithers! Smithers!"
OTTO	_____	X11C	27	REWRITE: "Is any of this gonna be on the test?... "
HANK AZARIA:				
ADMINISTRATOR	_____	X4	8	REWRITE: "No, no, Mr. Simpson... "
WIGGUM	_____	X8B	18	REWRITE: "You Know, I think I was born to... "
MOE	_____	X16	37	REWRITE: "Homer!"
MOE	_____	X16B	37	REWRITE: "Well, I... "
MOE	_____	X16D	38	REWRITE: "I didn't ask her for no water... "
MOE	_____	X17	41	REWRITE: "So Marge, are you... "